

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC.

THE ETUDE

VOL. XXI.

PHILADELPHIA, PA., NOVEMBER, 1903.

NO. 11.



Music Study in German Art Centers

DRESDEN

The Old and the New By JAMES FRANCES COOK

There would probably be no better opportunity of witnessing the old and the new in conservatory methods than that afforded by the music-schools of the two German cities, Dresden and Leipzig. The Leipzig Conservatory is probably the most famous of all conservatories, and is essentially adapted to modern lines at every step in its progress. Those who hold to the old and unchangeable though popular proposition that "a great educator—such as was Mark Hopkins—is not of a big and a student at the other end of the scale a conservatory" may find in the Dresden Conservatory all of the requirements of a fine music-school; but the modern teacher, who is familiar with the benefits and advantages of a suitable and encouraging reinforcement, abundant pedagogic material and apparatus, modern buildings, and facilities for effective school management and discipline, will see much in the Dresden Conservatory that would dampen the ardor and leave the chances for rapid progress of an American scholar. There is no real necessity for a conservatory building to be a show-place designed to surround the student with luxurious comforts, but it should at least be sufficiently adequate to meet the preferences and demands of the conservatory work.

Coexisting Educational Systems.

It is quite impossible to estimate how many American students are influenced more by reputation and history than by reality in Dresden where the matter of the selection of a European study center arises, but there are certainly students who realize, after a few weeks in some of the foreign music-schools, that the advantages for study are not to be measured in many ways with those to be secured in similar premises American schools are in the status of many pretty famous American teachers. Strangely enough, several of the European schools now widely known in this country are the mere residencies of American students. The majority of music-teachers of foreign birth and education who have visited the United States realize that the social and educational as well as the mercantile conditions which surrounded the American field during the last ten years demand a method training which cannot

be met in a very different manner from that employed in some European music-schools. American educational and disciplinary mental systems are adapted to American social conditions, while the American student abroad has to adapt himself to conditions aimed to fit the graduates of an entirely different social and educational training. This is one of the greatest problems in European musical education, and the more one seeks to solve the more complex the question becomes. Some of the early German music-teachers in America frequently suffered from society or faculty pedagogic training, progress being slowed by passiveness and distasteful.

Dresden, or a manufacturing city like Düsseldorf or Pittsburgh. There is probably no state of luxury in the United States to which Dresden could be properly compared, the luxury-loving population not being accustomed to any new premises.

The splendid art collections, the Royal Chapel with its marvelous mirrors, the magnificent buildings, the beautiful places with their regal features, the beautiful Royal Theatre, the neighboring mountains, and the world famous Royal Opera House make Dresden a city especially desirable as a musical educational center. All of the cultural conditions which are basic to help a student are present, and, moreover, there are few other German cities where the student with means can make himself more comfortable than in Dresden. The American student with limited means can doubtless do better in Leipzig or Munich when the prices of the necessities are much lower than in Dresden. The large American colony in Dresden, however, has led away merchants to keep certain necessities, including various articles of food and apparel, which add greatly to the comfort of the average American and which he considers necessities, but which the average German is wont to look upon as luxuries.

The Royal Opera in Dresden.

The renowned Dresden Court Opera, unlike the Conservatory, not only does not disappal, but usually surpasses the American student. Operatic productions in several Continental cities are characterized by a certain dignified tenderness that defers verbal descriptions. The scenery gives the impression that the stage was originally stocked with a quantity of various pictures and paper models and that had been used over and over again for decades for copies of all purposes and with respectful consideration for the photographer and historical requirements of the opera. Of course, with some of our American traveling stock companies there may be seen more brilliant landscapes, but are frequently seen and known much in the city theaters of some large German cities that detracts many pronounced details. Orchestra equipped with brilliant instruments, solo singers with voices that would scarcely serve their reflection in the rooms of the Metropolitan Opera House in New York, costumes that are frequently both faded and worn, and stage management that furnishes various circumstances for the experienced spectator or not unusual in some good sized German cities and seem to make little difference in the attendance at the theaters.

The performances at Dresden, however, are given in a manner thoroughly in keeping with the grand reputation of the Opera House. There is an appreciation in the scene representations of even the light opera that seems rather than strains the



DRESDEN OPERA HOUSE.

Dresden's German Students

Life in Dresden more closely resembles that of American cities than does that of any other German municipality. The city is known to most Germans as a "great city" or a city of luxury. Of all the German cities leading of fine music-schools—with the possible exception of Munich and Weimar—no one has so many architectural and natural charms as Dresden. A "city of luxury" it is, when those who have the time and money to be entertained can always find amusement; it is the distinguished from a strictly musical city like Leipzig or New York; a university city like Würzburg or Bonn

Ride of the Amazons.

Amazonenritt.

WILHELM FINK, Op. 338.

Moderato sostenuto, quasi Andante. M. M. $\text{♩} = 96$.

The first system of musical notation is in 2/4 time, key of B-flat major. It features a piano (p) dynamic and a crescendo (cresc.) marking. The melody is in the right hand, and the bass line is in the left hand. The system ends with a fermata over the final note.

The second system continues the piece. It includes a tempo change to 'Moderato, grazioso. M. M. $\text{♩} = 112$ '. There are markings for 'I.A. r.h.' and 'ad libitum' in the right hand, and a piano (p) dynamic in the left hand. The system ends with a fermata over the final note.

The third system continues the piece. It features a mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand. The system ends with a fermata over the final note.

The fourth system continues the piece. It features a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The system ends with a fermata over the final note.

The fifth system continues the piece. It features a mezzo-forte (mf) dynamic and a ritardando (rit.) marking. The melody is in the right hand, and the bass line is in the left hand. The system ends with a fermata over the final note.

Musical score for page 2, measures 1-16. The score is written for piano in G major and 3/4 time. It features a complex texture with multiple voices in both hands. Dynamics include *pp* (pianissimo), *placato*, *mf* (mezzo-forte), and *placato*. The tempo is marked *placato*. The score includes various musical notations such as slurs, ties, and articulation marks.

Musical score for page 3, measures 17-32. The score continues from page 2. Dynamics include *rit.* (ritardando), *ff* (fortissimo), *pp* (pianissimo), and *placato*. The tempo is marked *placato*. The score includes various musical notations such as slurs, ties, and articulation marks.



No 4302

FIRST MELODY.

Tempo di Valse. M. M. $\text{♩} = 63$

F. THOMÉ

First Melody musical score, left page. It consists of three systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The second system includes a *cresc.* (crescendo) marking. The third system includes a *p* (piano) marking. The music is in 3/4 time and features a waltz-like melody.

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First Melody musical score, right page. It continues the musical piece from the left page, consisting of three systems of music. The first system includes a *cresc.* (crescendo) marking. The second system includes a *cresc.* (crescendo) marking. The third system includes a *p* (piano) marking and a *rallent.* (rallentando) marking. The music is in 3/4 time and features a waltz-like melody.

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IN THE ARENA MARCH.

H. Engelmann, Op. 601.

Tempo di Marcia. M.M. $\text{♩} = 120$. SECONDO

TRIO.

IN THE ARENA MARCH.

H. Engelmann, Op. 608.

Tempo di Marcia. M.M. $\text{♩} = 120$. PRIMO

TRIO.

SECONDO

Handwritten musical score for the second part of a piece. The score is written for piano (p) and includes a section marked *ff Grandioso*. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings. The score is divided into two systems, each with two staves (treble and bass clef). The first system ends with a repeat sign and a first ending bracket. The second system begins with a *ff* marking and continues with a grandioso section. The score is marked with various dynamics including *p*, *f*, and *ff*.

PRIMO

Handwritten musical score for the first part of a piece. The score is written for piano (p) and includes a section marked *ff Grandioso*. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings. The score is divided into two systems, each with two staves (treble and bass clef). The first system ends with a repeat sign and a first ending bracket. The second system begins with a *ff* marking and continues with a grandioso section. The score is marked with various dynamics including *p*, *f*, and *ff*.

AWAKENING.

"Had it not been for Love - a life of joy
I would not know the bitterness of sorrow."

H. Engelmann, Op. 680, No. 2.

Andante cantabile. M. M. $\text{♩} = 60$

P *con espress.*

P *dolce*

a tempo
rit. *P* *dolce* *mf*

P *quiescente*

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P *doloroso*

rit.

a tempo
p

p

mf *dolce* *f*

Impromptu a la Hongroise.

P. LACOME.

Allegretto capriccioso. M.M. J. 104.

ff

insinuando con eleganza.

poco cresc.

cresc.

piu presto

presto

dim.

rit. poco a poco

p tempo primo

a capriccioso

pp

Musical score for page 14, featuring piano and organ parts. The score is written in G major and 4/4 time. It consists of six systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. Dynamics include *cresc.*, *ff*, *p*, *cresc.*, *f*, and *ff*. There are also markings for *8va* and *8va* in the organ part.

Musical score for page 15, featuring piano and organ parts. The score is written in G major and 4/4 time. It consists of six systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. Dynamics include *cresc.*, *ff*, *p*, *cresc.*, *f*, and *ff*. There are also markings for *8va* and *8va* in the organ part.

AFTER SUNSET.

MEDITATION,

P. A. SCHNECKER.

Moderato. M.M. ♩ = 84

Moderato. M. M. 84

p

Ped. simile

Ad libito to Fine

For Fine only.

ff

rall.

al tempo

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1

SWEETHEART!

BIRD SONG.

OTTO JOHANNSEN.

WILLIAM L. SHOEMAKER.
Con moto.

1. There is a lit-tle bird that sings, Sweet-heart!
heard him sing on soft Spring days, Sweet-heart!
like that bird my heart too sings, Sweet-heart!

is a lit-tle bird that sings, Sweet-heart!
heard him sing on soft Spring days, Sweet-heart!
like that bird my heart too sings, Sweet-heart!

name may be, I on-ly know his notes please me, As loud he sings, and
dark a-bove, And win-try winds had stripp'd the grove, He still pour'd forth those
bright or blue, When trees are bare or leaves are new, It thus sings on, and

thus he sings, Sweet-heart!
words of love, Sweet-heart!
sings of you, Sweet-heart!

Sweet-heart!
Sweet-heart!
Sweet-heart!

2. I've
3. And

4. Tho

need of oth-er words than these, Sweet-heart! What need of oth-er

words than these, Sweet-heart! If I should sing a

whole year long, My love would not be shown more strong Than by this short and

sim-ple song Sweet-heart! Sweet-heart! Sweet-heart!

ONE WAY OF LOVE.

ROBERT BROWNING.

ARTHUR W. THAYER.

Moderato.

melodia marcato
p
cresc.

All June I bound the rose in sheaves Now rose by rose I
How ma-ny a month I strove to suit These stub-born fin-gers
My whole life long I learn'd to love This hour my ut-most

melodia marcato

strip the leaves And strew them where Paul - ine may pass She will not turn a-
to the lute To-day I ven-ture all I know She will not hear my
art I prove And speak my pas-sion heav'n or hell? She will not give me

Also published for High Voice, (Key of D); Low Voice, (Key of A.)
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side a - last! Let them lie sup-pose they die? The chance was they might
mu - sic? So! Break the string fold mu - sic's wing Sup-pose Paul - ine had
heav'n 'tis well! Lose who may I still can say Those who win heav - en

tempo rubato
pp tempo primo

take her eye Let them lie sup-pose they die? The chance was they might
bade me sing Break the string fold mu - sic's wing Sup-pose Pau-line had
blest are they Lose who may I still can say Those who win heav - en

1. & 2. 3.
take her eye. ———
bade me sing. ———
blest are they. ———

dim.
ppp

Massa's in de Cold, Cold Ground.

FANTASIA.

C. W. Kern, Op. 95.

Andante. M. M. J. = 79

Musical score for the first system of "Massa's in de Cold, Cold Ground". The score is in 2/4 time and consists of two staves. The tempo is marked "Andante. M. M. J. = 79". The music begins with a piano (p) dynamic. The first staff features a melody with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a piano (pp) dynamic marking.

Piu mosso. M. M. J. = 88

Musical score for the second system of "Massa's in de Cold, Cold Ground". The score continues from the previous page and consists of two staves. The tempo is marked "Tempo I." and the dynamics include piano (p), piano fortissimo (pp), and piano (p). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The system concludes with a piano (p) dynamic marking.

Agitato.

p Poco Allegro. M. M. J. = 94.

8

8

8

8

8

8

rit.

a tempo

Grandioso

poco rit.

allarg.

ff

Meno mosso

cresc. e string.